



JEWELRY OF IDEAS:  
THE SUSAN GRANT LEWIN COLLECTION

OCT. 4, 2018 – JAN. 6, 2019



**Ted Noten** (Dutch, b. 1956), *Necklace* from the *Fred Pendant* series (The Netherlands), 2003, fly and pearl in cast acrylic resin, cord (necklace); leatherette-covered cardboard, artificial fur (case)

# ABOUT THE EXHIBITION

Organized by

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Smithsonian Design Museum

The SCAD Museum of Art presents *Jewelry of Ideas*, a group exhibition of exceptional jewelry from the Susan Grant Lewin Collection. The pieces, many of which were part

of a recent gift from Lewin to Cooper Hewitt, exemplify innovative practice by leading designers and artists, showcasing works that make use of unexpected material, surprising form or radical developments in the field of jewelry-making. Through brooches, necklaces, bracelets and rings, the exhibition demonstrates personal narrative, unique abstraction or social commentary embedded in each designer's works. Included in the exhibition are more than 140 pieces, mostly produced within the last 15 years, with some dating to the mid-20th century. Among the collection are notable, influential designs that have broken from conventions of traditional jewelry. Conceptual pieces question notions of value, as seen in Otto Künzli's *Gold Makes You Blind (Gold Macht Blind)*, a rubber bangle bracelet in which a gold bead is hidden within the

confines of black rubber, or Ted Noten's *Fred Pendant Necklace*, in which the artist encased both the precious and the quotidian — a pearl and a housefly — in cast acrylic resin. Experimental uses of material are seen in works like *Blinker Brooch* by Gijs Bakker, in which the artist embellished a newspaper cutout with gold and a single aquamarine. Anchoring these radical designs are historic examples of pioneers in the field of jewelry. Both American and European influencers are featured, who turned to the music, art and theater of contemporary society for inspiration for their wearable art, rather than the traditions of luxury jewelry. Grant Lewin collected and wore these designs for years throughout her travels, giving exposure to the jewelers she befriended and admired.

*Jewelry of Ideas: The Susan Grant Lewin Collection* was curated for Cooper Hewitt, Smithsonian Design Museum, by guest curator Ursula Ilse-Neuman. This iteration of the exhibition was coordinated by Ben Tollefson, assistant curator of SCAD exhibitions and the adaptation designed by SCAD Museum of Art.

# ABOUT SUSAN GRANT LEWIN

Susan Grant Lewin has served as the design editor of *Home Furnishings Daily* and as senior editor of design and architecture at *House Beautiful* magazine. As global creative director of Formica Corporation, Lewin commissioned leading artists and designers to use the durable plastic laminate in their works of art, elevating the reputation of the company. Additionally, Lewin was responsible for scholarship, museum exhibitions and the "Surface and Ornament" design competition at the commercial manufacturer. Lewin has since formed her own art and architecture public relations firm and works with leading artists and architects around the globe.

Lewin's passion for collecting contemporary jewelry began during her frequent trips to Denmark, where

she discovered the work of Vivianna Torun Bülow-Hübe, who ignited her love of jewelry design. She became a proponent of contemporary American jewelry and organized her collecting around the ideals of experimentation. In *Jewelry of Ideas* by Ursula Ilse-Neuman, Lewin states: "I sought out works that were not about wealth or sentiment: They were about ideas and concepts — art in jewelry format. Jewelry is a piece of art that one can wear, it goes everywhere with you ... I built a collection with a pantheon of jewelers representative of the absolute best artists working in jewelry across the world."



# ABOUT SCAD AND THE SCAD MUSEUM OF ART

Offering more degree programs and specializations than any other art and design university in the U.S., SCAD is uniquely qualified to prepare talented students for professional, creative careers.

The SCAD Museum of Art is a premier contemporary art museum that features emerging and established

international artists through commissioned works and rotating exhibitions; engages local communities with special initiatives reflecting an international scope; and serves as a resource for SCAD students and alumni during their academic careers and beyond.

## ABOUT THE CURRICULUM GUIDE

SCAD curriculum guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers. Designed for use within the museum's exhibition spaces and in classrooms, the guides provide learning opportunities that fulfill the requirements of national education standards.

This *Jewelry of Ideas* guide for third to fifth grades invites students to imagine design forms built around a theme, to take a considered approach to the process of making, and to reflect on context as they respond to artworks.

Recognizing the guides' overall design excellence and ingenuity, both the American Alliance of Museums' Museum Publications Design Competition and the Southeastern Museums Conference have awarded SCAD curriculum guides first- and second-place prizes, a medal and honorable mentions for three consecutive years.

SCAD would like to give special thanks to The Hodge Foundation for its generous support of the university's award-winning curriculum guides.

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Educational standards are listed on pages 10.

**Highlighted** glossary terms are found on page 11.

Additional learning resources are located in the Curriculum Connections section on page 11.

# WHAT IS JEWELRY?

“A piece of jewelry is, in a sense, an object that is not complete in itself. Jewelry is a ‘what is it?’ until you relate it to the body.”

Art Smith



**Art Smith** (American, 1917-1982), *Modernette Cuff Bracelet* (New York, New York, USA), 1949, bent and flattened brass and copper wire



**Art Smith** (American, 1917-1982), *Angular Brooch* (New York, New York, USA), 1949, bent and flattened brass and copper wire

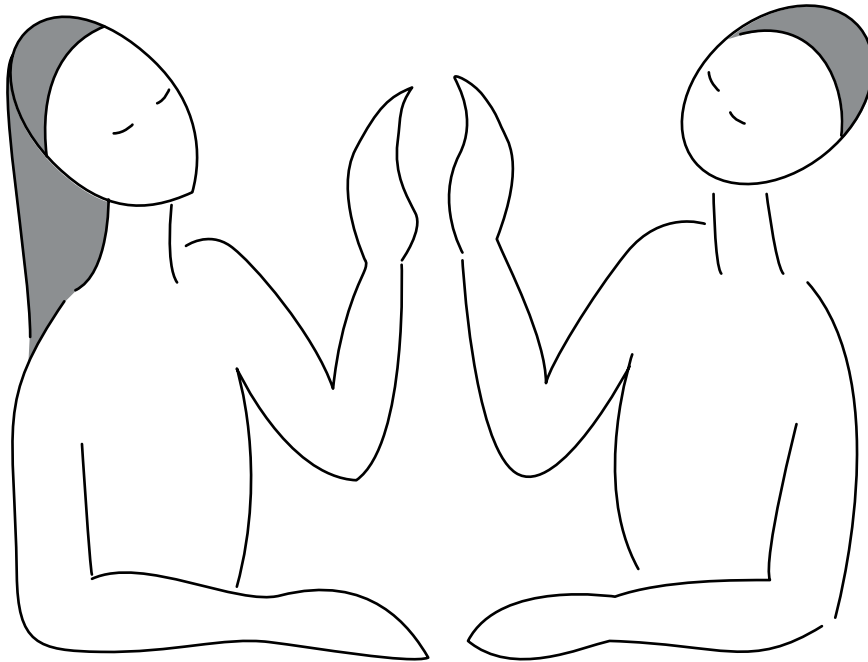
The art of jewelry-making is more than 100,000 years old. Today, as throughout history, jewelry expresses who its wearers are by providing evidence of time and culture, of what people believe and value. Jewelry is also an intimate art, shaped and defined by how it relates to the human form.

*Jewelry of Ideas* brings together work that, unlike traditional jewelry, uses unexpected materials and inventive forms to create one-of-a-kind, wearable art. Dating from the mid-20th century to today, the pieces draw inspiration from contemporary art and culture. Known as studio jewelry, these works are **conceptual** forms of art that place importance on communicating artistic, political, social and personal ideas.

# ACTIVITY

Develop ideas for a collection of unique jewelry. Consider the **themes** listed below and choose one to guide your efforts. Use the illustration to draw design **prototypes** on the models. Refer to the list of jewelry types for more ideas.

Jewelry Types				Themes		
armlet	necklace	brooch	ring	memories	nature	beliefs
bracelet	pendant	cufflinks	tiara	geometric	pop culture	multicultural



Share your work with friends. Can they tell what theme you selected? Which pieces do they like the most? What additional ideas do they have for you? Select the most valuable feedback you received and record it below.

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# HOW WAS IT MADE?



“... the object starts me off, and it starts me off in a direction.”

Ramona Solberg

Ramona Solberg (American, 1921-2005), *Necklace* (USA), 1989, dominos, silver, leather cord

“I use cardboard to make jewelry ... Generally it is destined to be thrown away, but by my hand it is transformed into beautiful jewelry.”

Ritsuko Ogura

Ritsuko Ogura (Japanese, b. 1951), *Bracelet and Brooch* (Tokyo, Japan), 2005, rolled, pasted and cut corrugated cardboard, silver



“... I make the shape with my hands according to an image in my mind. It is a satisfactory means of production that only requires my fingers.”

Kazumi Nagano

Kazumi Nagano (Japanese, b. 1946), *Brooch* (Tokyo, Japan), 2015, folded linen paper, nylon thread, gold wire, silver



“... the idea can change a lot during the working process.”

Felieke van der Leest

Felieke van der Leest (Dutch, b. 1968), *Object with Ring/Grey Heron Airplane Ring* (Amsterdam, The Netherlands), 2006, textile (viscose, polyester/polyamide), plastic heron, 14k white gold, glass beads, marcasite



“We work together, but also separately, passing pieces back and forth to one another ... The most challenging part is knowing when a ring is finished.”

Bettina Dittlmann and Michael Jank (German, b. 1964; German, b. 1972), *Ring* from the *FOREVERRING* ring series, 2007, hammered and patinated copper

Bettina Dittlmann  
Michael Jank

## ACTIVITY

Build on the jewelry-making insights provided by these artists. Follow the steps below to create your own piece of jewelry. Make notes after each step to record your **process**.

1. Find an inspiration or an idea to be your starting place.

I decided ... \_\_\_\_\_

2. Gather materials that interest you.

I selected ... \_\_\_\_\_

3. Combine and shape your materials. Your ideas may change as you work.

I created ... \_\_\_\_\_

4. Talk with your friends about your work. Pass ideas back and forth. Make a carefully considered decision about when your work is finished.

I analyzed ... \_\_\_\_\_

# WHY WAS IT MADE?



“Fragments cut from the bright red body of a Mercedes were made to give more than a privileged few the fun of owning an internationally recognized symbol of success and social prestige.”

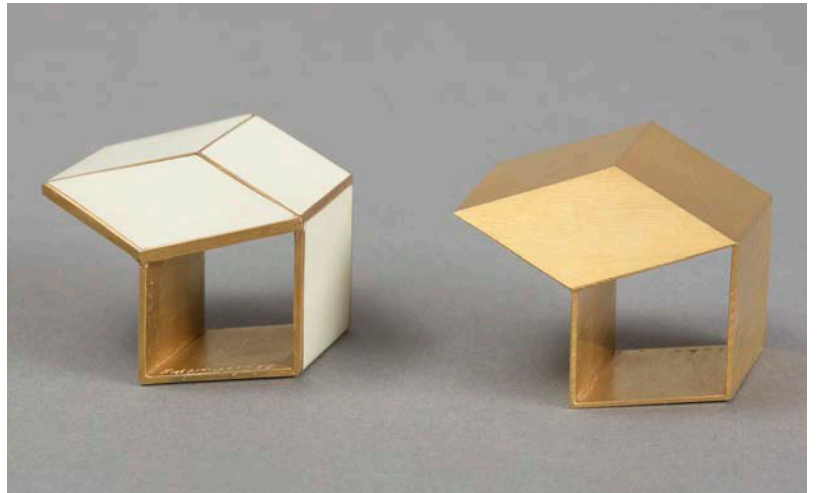
Ted Noten

Ted Noten (Dutch, b. 1956), *Brooch* from *The Droog Collection Mercedes-Benz Brooches* series (The Netherlands), 2003, fragment cut from painted steel body of a Mercedes-Benz car

“I’ve always wanted a clean form ... I try to make them sensitive, to communicate something of myself to these forms.”

Giampaolo Babetto

Giampaolo Babetto (Italian, b. 1947): From left to right: *Ring* (Italy), 1995, gold with applied resin; *Ring* (Italy), 1995, gold



“Few things in the world are more important to me than food and humor, but I had never thought to bring either into my jewelry until now.”

Donald Friedlich

Donald Friedlich (American, b. 1954), *Temptation Brooch* from the *Organic* series (Madison, Wisconsin, USA), 2013, cast, ground, sandblasted, acid-etched and polished glass, anodized niobium, cast and laser-welded gold, fabricated silver and gold (setting)

“Being a collector of ethnic jewelry from around the world, I am fascinated by its powerful shapes and symbolic value.”

Mieke Groot

Mieke Groot, metal worked by Moussa Thiam, glass blown by Edwin Dieperink (Dutch, b. 1949; Senegalese; Dutch), *Dieg Bou Diar 1* Necklace from the *Dieg Bou Diar* series (Amsterdam, The Netherlands), 2006, steel, lamp-blown glass, silver, thread, magnet (closure)



## ACTIVITY

Reflect on what you now know about the creation of these works — the what, when, how and why of their making. How does the **context** of an artwork influence your response to it?

Consider the role of context in understanding conversations. What comparisons and **analogies** can you make between the effect of context on what speech communicates and what art expresses?

Discuss your ideas with friends, exchange thoughts, and support your observations with specific examples from the exhibition. Below, record important points from your discussion. Select one idea that you agree with strongly and write it as a clearly stated opinion that could become the topic of an essay.

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# EDUCATIONAL STANDARDS

## National Core Arts Standards

Activity 1 – Third through Fifth Grade

- Creating 1.1** **Anchor:** Generate and conceptualize artistic ideas and work.
- 3:** Elaborate on an imaginative idea.
  - 4:** Brainstorm multiple approaches to a creative art or design problem.
  - 5:** Combine ideas to generate an innovative idea for art-making.

Activity 2 – Third through Fifth Grade

- Creating 2.1** **Anchor:** Organize and develop artistic ideas and work.
- 3:** Create personally satisfying artwork using a variety of artistic processes and materials.
  - 4:** Explore and invent art-making techniques and approaches.
  - 5:** Experiment and develop skills in multiple art-making techniques and approaches through practice.

Activity 3 – Third through Fifth Grade

- Connecting 11.1** **Anchor:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
- 3:** Recognize that responses to art change depending on knowledge of the time and place in which it was made.
- Responding 8.1** **Anchor:** Interpret intent and meaning in artistic work.
- 4:** Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form and use of media.
- Responding 7.1** **Anchor:** Perceive and analyze artistic work.
- 5:** Compare one's own interpretation of a work of art with the interpretation of others.

## Common Core English Language Arts Standards

Activity 3 – Third through Fifth Grade

- CCSS.ELA-LITERACY.W.3.2** **Range of Writing:** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

# GLOSSARY

**analogy** *n.* A comparison between two things that explains or clarifies

**conceptual** *adj.* In reference to art, emphasizing ideas over traditional forms

**context** *n.* Significant or influential conditions within which something exists

**process** *n.* A course of action or series of steps that achieve a result

**prototype** *n.* The first model of an idea or product, from which others are developed

**theme** *n.* A recurring idea or underlying topic

# CURRICULUM CONNECTIONS

Gather in-depth information about the traveling exhibition, *Jewelry of Ideas*, on its home website and through this selection from its exhibition catalog.

[www.cooperhewitt.org/channel/jewelry-of-ideas](http://www.cooperhewitt.org/channel/jewelry-of-ideas)

[www.arnoldsche.com/out/media/files/Blick%20ins%20Buch/512-2\\_JewelryOfIdeas.pdf](http://www.arnoldsche.com/out/media/files/Blick%20ins%20Buch/512-2_JewelryOfIdeas.pdf)

Learn about the ancient origins of humankind's fascination with jewelry.

<https://fashion-history.lovetoknow.com/fashion-accessories/history-jewelry-fashion>

One of the earliest sculptor-jewelers, Alexander Calder was a significant influence on American studio jewelers.

[www.calder.org/work/by-category/jewelry](http://www.calder.org/work/by-category/jewelry)

SCAD Portfolios is a website featuring the work of SCAD students and alumni. View a selection of innovative jewelry pieces on the following links.

<http://portfolios.scad.edu/gallery/11713769/Alligator-Bracelet>

<http://portfolios.scad.edu/gallery/35003629/Unnoticed>

<http://portfolios.scad.edu/gallery/820669/Gradual-Mist>

# CITATIONS AND IMAGE CREDITS

All works courtesy of The Susan Grant Lewin Collection, Cooper Hewitt, Smithsonian Design Museum.

All artist quotes are from the exhibition catalog, *Jewelry of Ideas: The Susan Grant Lewin Collection*, by Ursula Ilse-Neuman, ©2017 by Cooper Hewitt, Smithsonian Design Museum.

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# RELATED PROGRAMS

SCAD prepares talented students for creative professions through engaged teaching and learning in a positively oriented university environment. SCAD offers more than 40 degree programs, including:

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ART HISTORY

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FIBERS

JEWELRY

PAINTING

SCULPTURE

WRITING

Launch your creative career. Visit [scad.edu/academics/programs](https://scad.edu/academics/programs).



**Otto Künzli** (Swiss, b. 1948), *Gold Makes You Blind (Gold Macht Blind) Bangle Bracelet*  
(Munich, Germany), designed 1980, executed 2016, black rubber over gold

## SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations and online to prepare talented students for creative professions. SCAD offers degrees in more than 40 majors, as well as minors in more than 75 disciplines across its locations in Savannah and Atlanta, Georgia; Hong Kong; Lacoste, France; and online through SCAD eLearning.

With more than 40,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation. The diverse student body, consisting of more than 14,000 students, comes from across the U.S. and more than 100 countries. Each student is nurtured and motivated by a faculty of nearly 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment. The innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources, and has garnered acclaim from respected organizations and publications, including *3D World*, *The American Institute of Architects*, *Bloomberg Businessweek*, *DesignIntelligence*, *U.S. News & World Report* and the *Los Angeles Times*.

For more information, visit [scad.edu](http://scad.edu).

Cover image: **Gijs Bakker** (Dutch, b. 1942), *Blinker Brooch* from the *Sportfiguren (Sports Figures)* series (Amsterdam, The Netherlands), 1988, gold, aquamarine, PVC-laminated newspaper